

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: LOREN JOHN D'AMORE PRESENT POSITION STUDIO POTTER
SOCIAL WORKER

DATE AND PLACE OF BIRTH: 4-17-57 SHARON PA

CATEGORY/PRIMARY MEDIA: CRAFT CERAMICS (STONEWARE)

ART TRAINING (Schools, Scholarships, etc.):

CLEVELAND INSTITUTE OF ART
SPECIAL /NON DEGREE STUDENT

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

1990 — THE FIFTH ANNUAL MONARCH TILE NATIONAL CERAMIC
COMPETITION
SAN ANGELO MUSEUM OF FINE ARTS
SAN ANGELO, TEXAS

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

LOREN J. D'AMORE
PERSONAL STATEMENT

My development as a potter occurred in conjunction with my career as a social worker. Making objects with my hands has provided a counterbalance to my psychotherapy work with addicted, abused and troubled adolescents and families. Though these fields are not directly related, they act as a foil, enhancing each other by their contrast.

My current direction is to integrate further my social work experience with my ceramic work. I am specifically exploring how the vessel form can act as a metaphor of human body/personality types. The glazing makes reference to the polarity between psychological health and trauma.

I initially learned pottery as a member of the Clayworks Potters Cooperative in Cleveland Heights, Ohio. The Leach-Hamada tradition was my earliest influence. The notion of "Mingei" potters or folk artists was an appealing concept to which I could easily identify. Wheel throwing became a process of meditation. Making functional table pieces gave me immediate gratification and were easily understood.

As my skill in manipulating clay and my knowledge of glazes and kilns grew, so did my involvement in art. I decreased my hours as a social worker to increase the time I could invest in ceramics. A year's study as a special student at the Cleveland Institute of Art further enriched and challenged me. My work changed from basic technical and aesthetic considerations to a deeper expression of my own ideas and personality. Paradoxically, out of this expression came a deeper, richer understanding of myself.